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THE T SQUARE CLUB OF PHILADELPHIA, AND THE PURPOSE OF ITS RECENT EXHIBITION

In reviewing the wide field of architectural effort for the closing year of this century, critics should take into account the recent exhibition of the T Square Club. Not, however, because the exhibition in itself differed materially from similar displays held by other clubs in other cities, but because of its unique presentation and well-defined purpose.

Although there is no country in the world where more independent thought and private initiative exists, and where more inventions and modern improvements have been evolved than in the United States; yet for all this, there is great national weakness and affectation in the expression given to many of the art products of our countrymen.

In our architecture this is particularly evident. And, therefore, it is because of the recognition and frank avowal of this fact that the T Square Club exhibition was particularly noteworthy.

The architects of Philadelphia, or at least some of them, having felt that the time has come for acknowledging that a really great architecture is not to be produced by looking only in a direction where nothing but routine and archæology is to be gleaned for permanent benefit, began a quest for indigenous inspiration by holding a symposium, which is published in full in the catalogue of their exhibition.

While the letters in answer to the following question :—"Do you as yet see any signs tending to indicate the development of an indigenous style of modern architecture in America?"—do not all agree, yet most of them, at least, show that each writer, from his own particular standpoint, yearns for a modern, if not distinctively American style.

Since these letters are thoughtful reviews of the subject from many of the most eminent practicing architects of the United States, and from professors of architecture in our leading universities, who can tell what this initial effort may lead to?

Let us hope that it may lead to a feeling for a chord of common effort, which will be but the beginning of the serious and rational expression of our national life.



FIGURE DRAWING BY JOHN H. VANDERPOEL

No influence for thorough academic drawing in the schools of the Art Institute of Chicago has been so potent as that of Mr. Vanderpoel's. Brought up in the school as a student, and having thoroughly trained himself in the ateliers of Paris, he has for years been an instructor in drawing and painting and a lecturer on the human figure